

VISIT...

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Showdown

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♩ = 94

N.C.

The first system of musical notation for the song 'Showdown'. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first two measures of the treble staff contain whole rests. The bass clef staff is divided into two parts by a brace. The upper part of the bass staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3, with eighth rests. The lower part of the bass staff contains a percussive line with eighth notes and rests, marked with 'x' symbols. The word 'Percussion' is written below the lower part of the bass staff.

Percussion

The second system of musical notation. The treble staff has a whole rest in the first measure, followed by a half note G3 in the second measure, and a whole rest in the third measure. The word 'Yeah.' is written above the second measure. The bass staff continues the melodic and percussive lines from the first system. The system concludes with a double bar line.

Yeah._____

The third system of musical notation. The treble staff has whole rests in the first two measures, followed by a half note G3 in the third measure, and a whole note A3 in the fourth measure. The lyrics 'Sometimes I just love to have that out.' are written below the first measure, 'It's just something a girl's gotta do.' below the second measure, and 'Way— oh.' below the fourth measure. The bass staff continues the melodic and percussive lines. The system concludes with a double bar line.

Sometimes I just love to have that out.

It's just something a girl's gotta do.

Way— oh.

N.C.

1. Nev - er thought I'd see you like this. You're look - in' good when you're half dressed.
2. I don't real - ly wan - na be a tease, but would you un - do my zip - per please.

Just let me give you one last test. Is that a sin?
Uh uh, please don't talk. Lis - ten.

Am I too hot for you though? Did you check out my vi - de - o?
I'll let you touch me if you want. I see your bo - dy rise, rise.

There's some - things you don't know. Like this. } I'll
And when you come don't get too hot. But - ter - flies. }

Bm C



3 3

take you to spend in my way. Just give in,



Bm C N.C.



3 3

when you are rea - dy to play. Like this.



Bm C



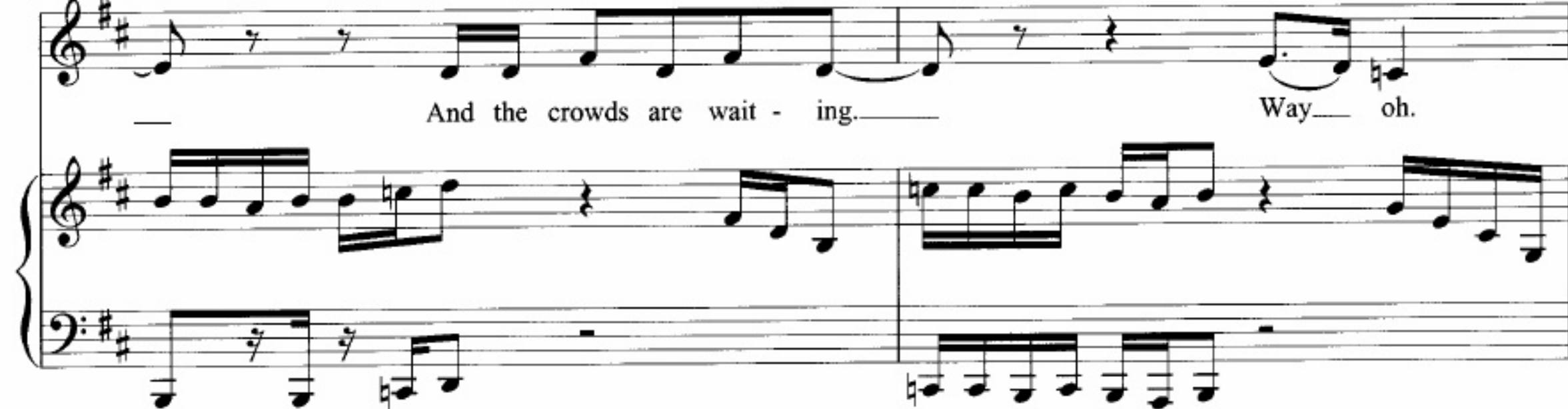
Here comes the show - down — what goes a - round comes a - round.

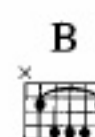
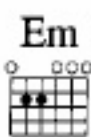


Bm C



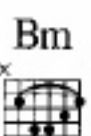
And the crowds are wait - ing. — Way — oh.





To Coda

'Cause if we break up_____ then we can make up. Shake my bo - dy all night.



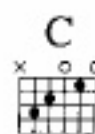
N.C.

Here comes the show - down._____ Way_ oh.



N.C.

Look at the ten - sion when we fight._____ You make it up, turn down the lights.



_____ It's just a lov - er's game we play._____ Hey, hey, hey. Af - ter the scream - ing's at an end.



N.C.



— why don't we do it all a - gain. — That's when the fun real - ly be - gins. —



N.C.

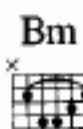
D.S. al Coda

Oh, — whoa. — Wah!

⊕ *Coda*

N.C.

Yeah! Yeah! Wah!



Here comes the show - down. — Way — oh.

Bm



C



Here comes the show - down____

what goes a - round comes a - round.____

Bm



C



And the crowds are wait - ing.____

Way____ oh.

N.C.

Yeah!

Percussion

Bm



C



Here comes the show - down.____

Way____ oh.